

THE ROCK AND ROLL WALTZ

ANGELS IN THE SKY

DUNGAREE DOLL

SEE YOU LATER ALLIGATOR

GO ON WITH THE WEDDING

CHAIN GANG

TAKE ME BACK TO TOYLAND

THE MAN WITH THE GOLDEN ARM

ARE YOU SATISFIED

THESE HANDS

THE TROUBLE WITH HARRY

THE GREAT PRETENDER

NO NOT MUCH

NINETY-NINE YEARS

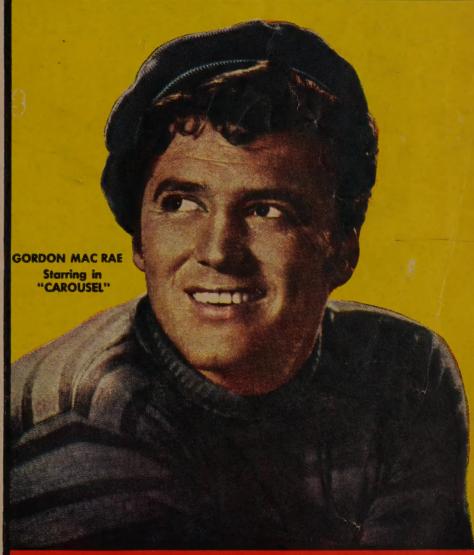
MY BABY'S GOT SUCH LOVIN' WAYS

MEMORIES ARE MADE OF THIS

WANTING YOU

A GOOD MAN IS HARD TO FIND

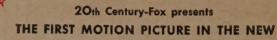
THE TENDER TRAP



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The HIT PARADER BAND WAGON OF A Charlton I Feature

SEE YOU LATER ALLIGATOR

ROBERT GUIDRY

Well I saw my baby walking with another man today

Well I saw my baby walking with another man today

When I asked her what's the matter This is what I heard her say

See you later alligator
After 'while crocodile
See you later alligator
After 'while crocodile
Can't you see you're in my way now
Don't you know you cramp my style

When I thought of what she told me Nearly made me lose my head When I thought of what she told me Nearly made me lose my head But the next time that I saw her I reminded her of what she said

She said I'm sorry pretty daddy
You know my love is just for you
She said I'm sorry pretty daddy
You know my love is just for you
Won't you say that you'll forgive me
And say that you'll still love me true

I said wait a minute gator
I know you meant it just for play
I said wait a minute gator
I know you meant it just for play
Don't you know you really hurt me and
This is what I have to say
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NO, NOT MUCH!

AL STILLMAN ROBERT ALLEN

I don't want my arms around you, no, not much!

I don't bless the day I found you, no, not much!

I don't need you like the stars don't need the sky

I won't love you longer than the day I die.

You don't please me when you squeeze me, no, not much!

My head's the lightest from your very slightest touch.

Baby if you ever go
Could I take it? Maybe so.
Ah, but would I like it? No, not much!
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I COMPARE YOU

I compare you all the time
With ev'rything I see
And I see that you have ev'rything,
Ev'rything for me.
I compare you now and then
With other loves I've known
And I know now that no other love

But you could be my own.

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TUNES

ANGELS IN THE SKY

DICK GLASSER

The Lord will see you walking and He will hear you talking.

Talking to the angels in the sky.
And when you know He's near you,
The Lord will always hear you
Talking to the angels in the sky.

Talk to the angels, let them hear your

plea,
Tell them that you're lonely,
Get down upon your knees and pray
the Lord will help you.

When He sees you walking, the Lord will hear you talking,

Talking to the angels in the sky.

And when you know He's near you,
The Lord will always hear you,
Talking to the angels in the sky.

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CHAIN GANG

SOL QUASHA HERB YAKUS

I know just where I went wrong, Woman sings a sweet love song; Wanted money, wanted honey, Chain gang.

They put me on a chain gang, Chain gang, chain gang, Workin' on a chain gang all day. They put me on a chain gang, Chain gang, chain gang, Sweatin' on the chain gang ev'ry day.

Late one night, I stole some dough, She took it all and she let me go; Caught me stranded, Got me branded, Chain gang. One fine day, well, they'll set me free,

Find a gal who takes to me; Won't be lonely, Love me only, Chain gang. Copyright 1955 by George Pincus Music Corp

INNAMORATA

JACK BROOKS HARRY WARREN

Copyright 1955 by Paramount Music Corp.

Kiss me, kiss me, sweet, innamorata,
Kiss me, kiss me, sweet, innamorata.
Hold me close and say you're mine,
With a love as warm as wine.
I'm at Heaven's door, innamorata.
Want you more and more, innamorata.
You're a symphony, a very beautiful
sonata, my innamorata,
Say that you're my sweetheart, my love.

THE ROCK AND ROLL WALTZ

DICK WARE SHORTY ALLEN

One night I was late came home from a date

Slipped out of my shoes at the door Then from my front room I heard a jump tune

I looked in and here's what I saw.

There in the night was a wonderful scene

Mom was dancing with Dad to my record machine

And while they danced only one thing was wrong,

They were trying to waltz to a rock and roll song!

One, two and then rock
One, two and then roll
They did the rock and roll waltz
Rock, two three,
Roll, two three,
It looked so cute to me,
I love the rock and roll waltz!

One, two and then rock
One, two and then roll
One, two and then jump
It's good for your soul
It's old but it's new
Let's do the rock and roll waltz!
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THESE HANDS

EDDIE NOACK

These hands ain't the hands of a gentleman.

These hands are calloused and old. These hands raised a family; These hands raised a home.

Now these hands raise to praise the Lord.

These hands won the heart of my loved one.

And with hers they were never alone. If these hands filled their task,
Then what more could one ask,
For these fingers have worked to the

Now don't try to judge me by what you'd like to be,

For my life ain't been much success. While some people have power, But still they grieve,

While these hands brought me happiness.

Now I'm tired and I'm old and I ain't got much gold.

Maybe things ain't been all that I

planned.
God above, hear my plea
When it's time to judge me,
Take a look at these hard workin'

hands.
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facts

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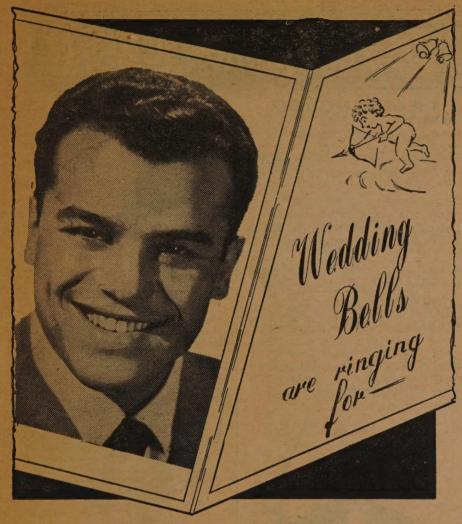
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FF ATURES	LIOVE A MYSTERY 20
FEATURES —	I LOVE A MYSTERY 30 I LOVE YOU TO THE POINT OF
	NO RETURN 21
BOLIN, Shannon 29	I'D GO ALL THE WAY 'ROUND
CADILLACS, The 26	THE WORLD 30
CHERRY, Don7	I'LL NEVER KNOW
CREW CUTS, The12	I'M GONNA LAUGH YOU OUT
DAY, Doris 8	OF MY LIFE
GIBBS, Georgia 20	IN MY DIARY32
GORDON, Barry 22	INNAMORATA
LaROSA, Julius 5	IRON HORSE, THE
LIBERACE 20	I'VE CHANGED MY MIND A THOUSAND TIMES
McGUIRE SISTERS, The 20	THOUSAND TIMES
MacRAE, Gordon 10	JUST A GIGOLO 28
MANN, Gloria 6	
MARTIN, Dean 7	LAST FRONTIER, THE21
MITCHELL, Guy 14	LAST WORD IN LOVE, THE
MORGAN, Jaye P 20	LET IT RING 28
PLATTERS, The	LISBON ANTIGUA 11
THATTERS, THE	LOVE PLAYS THE STRINGS OF
NATIONAL RADIO FAN CLUB	MY BANJO 23
Section	LOVE'S LITTLE ISLAND 32
1. NRFC Current Happenings 17	LULLABY OF BIRDLAND 8
2. NRFC Members 18-19	
3. NRFC Exclusive Picture Page 20	MAN WITH THE GOLDEN ARM, THE 21
D' I I I Detter Detter 04 95	MEMORIES ARE MADE OF THIS 7
Disc Jockey Platter Patter 24-25 Juke Box Dynamite 6-7	MEMORIES OF YOU
Moving Picture Preview of	MY BABY'S GOT SUCH LOVIN' WAYS 27
"CAROUSEL" 10	NEVER BEFORE, NEVER AGAIN 21
Music Staff, The 8	NINETY NINE YEARS
	NO NOT MUCH!
CONCE	NOT ONE GOODBYE 21
songs —	
A DANGEROUS AGE	OLD DEVIL MOON
A GOOD MAN IS HARD TO FIND 11	
A TEEN AGE PRAYER 6	PARTNERS FOR LIFE 23
ANGELS IN THE SKY 3	POOR ME
ANYWAY 23	RING ON LITTLE BELL
ARE YOU SATISFIED? 28	ROCK AND ROLL WALTZ, THE 3
BAND OF GOLD 7	ROCK 'N' ROLL CALL
BAND OF GOLD	
CALICO CATHY 32	SAY YOU CARE 28
CHAIN GANG	SECOND ENDING
CHICKEN AND THE HAWK, THE 28	SECOND GREATEST SEX, THE 27
COME ON, COME IN 32	SECRET DOORWAY 21
DUNG IDEE DOLL	SEE YOU LATER ALLIGATOR 3
DUNGAREE DOLL11	SEVEN DAYS
EVERYBODY'S GOT A HOME	SURE 23
	A CONTRACTOR OF THE PARTY OF TH
FATE11	TAKE ME BACK TO TOYLAND 30
FUNNY LITTLE THINGS WE USED	TAKE MY HAND 11
TO DO, THE 23	TEENAGE MEETING
GO ON WITH THE WEDDING 9	TENDER TRAP, THE 16
GREAT PRETENDER, THE	THESE HANDS 3
	THINGS THAT YOU CAN'T SEE, THE 16 TROUBLE WITH HARRY, THE
HELP ME	INVOICE WITH HARRY, THE
HONEY, MY LITTLE HONEY 9	WAIT FOR TOMORROW 9
I COMPARE YOU 3	WANTING YOU
TOOM ARE TOO MANAGEMENT OF	

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JULIUS LAROSA

His friends were noticing that handsome, smiling Julius LaRosa, had been acting rather strange. A few were really upset. "You don't think it's his mind?" some whispered. His vacant stare, his lack of concentration, his habit of leaving sentences dangling in the air — all pointed to the conclusion... Julius LaRosa was losing his mind.

However, these worried intimates were fretting for nothing. They were looking in the wrong direction. He hadn't lost his mind, it was his heart that was lost.

If you're a good detective, you'll follow "the trail of the lost heart" to the office of a well known friend of Julius'— Perry Como. One look behind the big secretarial desk will lead you to the missing heart— and it's easy to see why. There we find Rosemary (Rory) Meyer, a beautiful, beautiful girl.

How did it happen that these two good looking kids fell in love? As Rory said, "I fell in love all of a sudden." Julie's answer was typical of a young man in love, "She's more than I deserve." The proposal was not LaRosa's first "popping" of the question. He had asked Rory to be his "wife for life" on a few other occasions, but Rory wanted to be sure. It might sound overly dramatic, but when Julie finally gave her the engagement ring, not a word was spoken. Rory was calling her folks to wish them a Happy New Year—she looked up and saw Julie signal-

ling like a traffic cop with his main spring broken. He handed her a sparkling diamond which she slipped on her finger without interrupting her phone call. Both smiled when the call was over, but said absolutely nothing. Their eyes and their hearts did all the communicating that was necessary, and this fairytale romance was well on its way to a lasting marriage and many children. Rory and J. both expressed the desire for a large family.

The pair met last February at a party, and Julie, so impressed by her beauty, asked her for a date —and got it. After that it was like a snowball rolling down a hill. Many people have written in wondering about the situation which now confronts Rory. She is secretary to Perry Como and engaged to marry our boy Julius. When she was asked the next logical question — "Who's your favorite singer?" She managed a smile and a blush, and quipped, "What a question!"

Now that the two young lovebirds are betrothed, what next? As far as exact wedding plans are concerned, there are none. When and where is still a mystery to us, and perhaps to them. However, better oil up the old wedding bells, because they're going to ring very soon — for Julie and Rory.

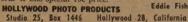




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THE GREAT PRETENDER

Oh yes, I'm the great pretender Pretending I'm doing well My need is such I pretend too much I'm lonely but none can tell

Oh yes, I'm the great pretender Adrift in a world of my own I play the game but to my real shame You've left me to dream all alone

Too real is this feeling of make believe Too real when I feel what my heart can't conceal

Oh yes, I'm the great pretender Just laughin' and gay like a clown

I seem to be what I'm not, you see But I'm wearin' my heart like a clown Pretending that you're still aroun'. Copyright 1955 by Panther Music Corp.



A TEEN AGE PRAYER

BIX REICHNER BERNIE LOWE

My friends all know it, how I adore him;

I've whispered to angels, what I'd do for him;

He is the answer to a teen are prayer; He won't go steady, the crowd has told

But I keep praying to have him hold me,

Why won't you listen to a teen age prayer?

I wait by the window at seven, And chill when my thrill passes by; His kiss could send me to heaven, Into his arms I could fly; My girl friend, Betty, tells me he's

lazy,

But I know Betty loves him like crazy, He is the answer to a teen age prayer.
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No. 1

THE GREAT PRETENDER



As Sung by THE PLATTERS

EAST



No. 1 A TEEN AGE PRAYER



As Sung by GLORIA MANN

DYNAMITE

SOUTH



No. 1

MEMORIES ARE MADE OF THIS



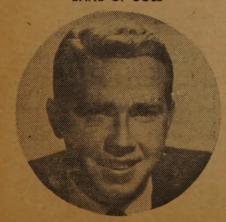
As Sung by
DEAN MARTIN

MID-WEST



No. 1

BAND OF GOLD



As Sung by DON CHERRY

MEMORIES ARE MADE OF THIS

TERRY GILKYSON RICH DEHR FRANK MILLER

Take one fresh and tender kiss. Add one stolen night of bliss. One girl, one boy; Some grief, some joy. Memories are made of this. Don't forget a small moonbeam, Fold in lightly with a dream. Your lips and mine, Two sips of wine. Memories are made of this. Then add the wedding bells, One house where lovers dwell. Three little kids for the flavor. Stir caref'lly thru the days; See how the flavor stays. These are the dreams you will savor. His blessings from above, Serve it gen'rously with love. One man, one wife, one love thru life. Memories are made of this. Memories are made of this.



BAND OF GOLD

BOB MUSEL JACK TAYLOR

I've never wanted wealth untold;
My life has one design,
A simple little band of gold to prove
that you are mine.

Don't want the world to have and hold.

Don't want the world to have and hold, For fame is not my line.

Just want a little band of gold

To prove that you are mine.

Some sail away to Araby

And other lands of mystery,

But all the wonders that they see will

never tempt me.

Their memories will soon grow cold
But till the end of time
I'll have a little band of gold
To prove that you are mine.
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The doctor's deodorant discovery that now safely stops odor 24 hours a day

MUM. CREAM

You're serene. You're sure of yourself. You're bandbox perfect from the skin out. And you stay that way night and day with New Mum Cream.

Because New Mum now contains M-3 (hexachlorophene) which clings to your skin—keeps on stopping perspiration odor 24 hours a day. So safe you can use it daily—won't irritate normal skin or damage fabrics.



Underarm comparison tests made by doctors proved a deodorant without M-3 stopped odor only a few hours—while New Mum with M-3 stopped odor a full 24 hours!

ANOTHER FINE PRODUCT OF BRISTOL-MYERS



Hi All:

Sure hope all you kats and kittens got your red-hot edition of the March HIT PARADER, 'cause if you didn't—well, you missed out on the fabulous "Eddie Fisher Dungaree Doll Contest." which offered prizes, prizes and more prizes. You be sure and stay tuned to our mag each and every month, 'cause believe us when we tell you we're about set to run a string of contests that will offer all sorts of handsome rewards to you H. P. fans. These contests will be simple, yet interesting and thrilling. Get out, get your mag, do your stuff—and win some prizes!



DORIS DAY

DON CHERRY

Once again in this pad you'll come face to face with the National Radio Fan Club, plus the real lowdown on Julius LaRosa. Julie has recently become engaged, and we know you'll want to have all the inside dope on just who his gal is and what sort of a person she is. You, the fans, deserve to know, so here it is!

You'll read about a young six year old who's captured fame and fortune. His name is Barry Gordon, and he records for MGM Records.

Naturally, there's the "Disc Jockey Platter Patter" and "Juke Box Dynamite," plus a big-swinging story on the fabulous Crew Cuts. Say, gang, don't miss their great new Mercury hit platter, "Seven Days." It could be another "Sh-Boom" for the gang.

The Cadillacs also pay us a visit. They're the guys who are riding the hit waves with the wax work "Speedoo." Yep, you guessed it, an R&B ditty with some swingin' lyrics.

Guy Mitchell hits the mag as well as the sales stands with a great side "Ninety-Nine Years." Read on and catch "I'd Wait 99 Years For Love" by Guy himself.

If you enjoy motion pictures, just gaze at a sneak preview in our pad of of the soon-to-be-released flick, "Carousel," which stars Gordon MacRae.

Hope you like this issue. Just keep those letters pourin' in. Bye now.

SEVEN DAYS
WILLIS CARROLL CARMEN TAYLOR
Seven days, seven days and there's not a word from you Seven days without love Tell me what am I to do. Seven days I have cried How I long to feel your touch Why'd you go, why'd you stray When I loved you, oh, so much! The phone won't ring at all The clock is standing still My tears are like the rain drops Upon my window sill. Seven days, lonely days
I have walked the floor for you Seven days, seven days Won't you please say you're still true.

Seven days, seven days I have been in misery Seven days, lonely days Darling, please come back to me.
Copyright 1955 by Progressive Music Publishing Co., Inc.

THE TROUBLE WITH HARRY FLOYD HUDDLESTON HERBERT EISEMAN MARK

McINTYRE

That the trouble with Harry. That's the trouble 'cause Harry plays this tune,

And plays this tune, and plays this tune,

Nobody ever could carry. Here it comes again, look out! That the trouble with Harry. Ta-da-da, ta-ta-da-da, ta-ta-da-da, ta-ta-da-da,

That the trouble with Harry. Ta-da-da, ta-ta-da-da, ta-ta-da-da, ta-ta-da-da,

That's the trouble 'cause Harry plays this tune,

And plays this tune, and plays this tune,

Nobody ever could carry Here it comes again, look out! That's the trouble with Harry. Copyright 1955 by Frank Music Corp.

SING YOU SINNERS

SAM COSLOW W. FRANKE HARLING Brothers and sisters, my sermon today Is pa doop poop poop and vo de o do And sing all your troubles away. Brothers and sisters, don't you delay To padoop poop and vo de o do

And sing all your troubles away, Amen, amen!

You sinners drop ev'rything Let dat harmony ring up to heaven and

Sing you sinners. Just wave your arms all about, Let the Lord hear you shout. Pour dat music right out, Sing you sinners.

Whenever there's music the debil kicks, He don't allow music by dat river

Styx, You're wicked and you're depraved And you've all misbehaved, If you wanna be saved, Sing you sinners.
Copyright 1953 by Famous Music Corp.

NINETY NINE YEARS (Dead Or Alive)

Now today I'm thinkin bout the ninth of June,

I found my friend and my baby at the "Golden Spoon."
He jumped off the stool and come at

me with a knife

Said, "We both can't have her, so fight for your life."

Ninety nine years in the penitentiary Ninety nine years, baby, baby, wait for me.

Ninety nine years, around twenty fiftyfive,

We'll get together dead or alive.

Now today I'm thinkin' 'bout that court room trial.

I was so sad, baby, saw you weepin' like a chile.

The jury found me guilty wouldn't listen to my plea

And the Judge said "Mercy," threw the book at me.

Now today I'm thinkin' 'bout my old friend "Turk"

Must be laughin' with the angels loafin' while I work.

Oh they beat me when I don't and they beat me when I do

But I can take it, baby, for you. Copyright 1955 by Oxford Music Corp. Copyright 1956 by Oxford Music Corp.

LULLABY OF BIRDLAND
B. Y. FORSTER GEORGE SHARING
Lullaby of birdland That's what I always hear when you sigh.

Never in my word-land Could there be ways to reveal, In a phrase, how I feel! Have you ever heard two turtle doves Bill and coo when they love? That's the kind of magic music We make with our lips when we kiss! And there's a weepy old willow; He really knows how to cry! That's how I'd cry in my pillow If you should tell me farewell and

goodbye! Lullaby of birdland, whisper low, Kiss me sweet and we'll go Flyin' high in birdland, gh in the sky up above

All because we're in love! Copyright 1952 by Patricia Music Pub. Corp.

I'VE CHANGED MY MIND A THOUSAND TIMES

BOB HILLIARD I've changed my mind a thousand times But you're still the only one for me I've told myself that this is wrong But my heart seems to know where I belong

I've given up, been counted out When our romance was all at sea I've changed my mind a thousand times But you're still the only thrill The only one who ever will be the only

one for me. Copyright 1955 by Shapiro, Bernstein & Co. Inc.

GO ON WITH THE WEDDING ARTHUR WORD CHARLIE PURVIS MILT YAKUS I hadn't seen Jim in years, He's been reported dead; Though Jim was my true love, I soon would marry Fred. The wedding march was beginning, When Jim appeared that day. With a cry I ran to him, But they all heard Jim say:

Go on with the wedding, Don't bother 'bout me: Let me be forgotten, Or just a memory. I'll love you, dear, always, But he loves you, too; So, go on with the wedding, God bless both of you. Copyright 1954 by George Pincus Music Corp.

WAIT FOR TOMORROW

LARRY COLEMAN FRED EBB PAUL KLEIN

If you feel alone and lost today

Wait for tomorrow You'll find your way.

If you've known a hopeless dream or Wait for tomorrow

And they'll come true

Somewhere, beyond a distant star Someone knows from afar Where you are

So don't you cry because your love's not here Wait for tomorrow And he'll appear Wait for tomorrow Tomorrow's near. Copyright 1955 by Raymar Music Corp.

WANTING YOU

OSCAR HAMMERSTEIN 2nd SIGMUND ROMBERG
Wanting you, ev'ry day I am wanting you,

Ev'ry night I am longing to lold you close to my eager breast; Wanting love, in that heaven I'm dreaming of

Makes that haven seem tar above Any hope that I'll gain my quest. Dreams are vain, but I cling to the nearest chance

That you may hear me; Dreams are vain, for whenever I wake.

I never find you near me.

Wanting you, nothing else in this world will do,

In this world you are all that I adore Copyright 1928 by Hurms Inc. Copyright renewed.

HONEY, MY LITTLE HONEY Oh, honey, my little honey bless your

My honey that I love so well. Oh, I've been true, sweetheart, to you, To my honey that I love so well. Honey, my little honey Bless your little heart,

My honey that I love so well, so well. Oh, I've been true, sweetheart, to you, To my little honey that I love so well.

Leo Kerber, Shakopee, Minn. "Awhile ago I tried for one of these scholarships. I didn't think my sketch could win, but it did! I've learned a lot from the art course—and have already sold quite a bit of my work."

Leo J. Kerber April 20, 1955



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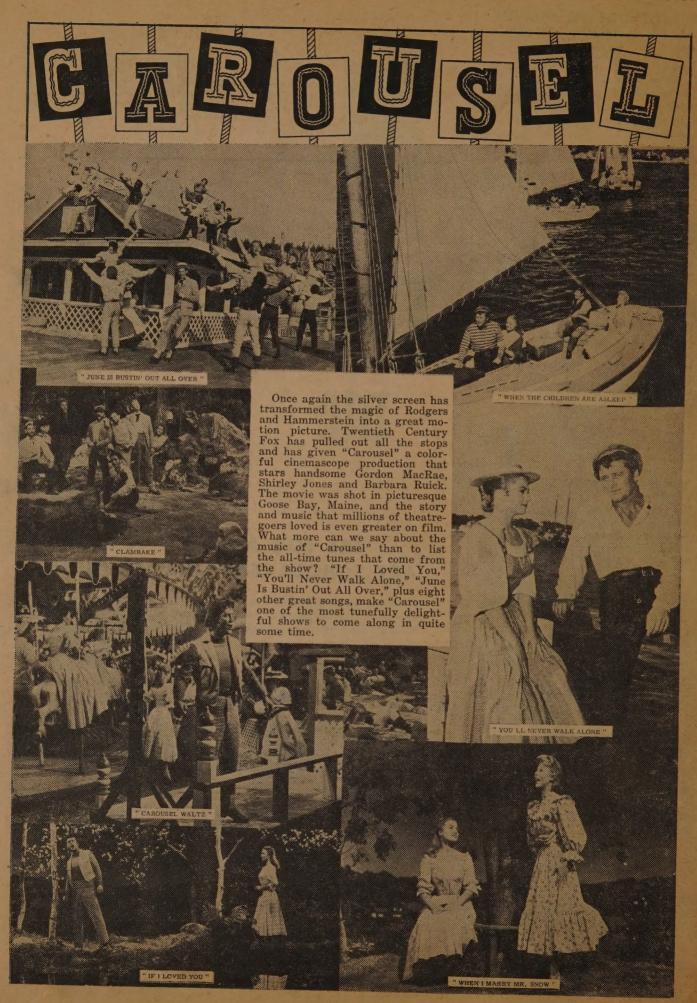
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ART INSTRUCTION, INC., STUDIO 2826 500 South 4th Street . Minneapolis 15, Minnesota

Please enter my attached drawing in your "Draw Me" contest. (PLEASE PRINT)

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State	Occupation	

Occupation.



LISBON ANTIGUA (In Old Lisbon)
RAUL PROTELA J. GALHARDO

MARRY DUPREE

I gave my heart to you in old Lisbon that night,

Under the spell of your charms, I felt your arms hold me so tight; 'Twas heaven to find such bliss in each

I lost my heart but I found one so true, In old Lisbon with you.

It happened one night in Portugal Lisbon was gay in the moonlight, The stars were shining above when I found you, my love;

What is this strangeness, this splendor, All this myst'ry that makes me

surrender?

Cepyright 1937 by Sassetti y Cia, Lisboa. Cepyright assigned to Sauthern Music Pub. Co. Ltd. for all countries accept Spain, Portugal, Belgium, France, Holland afficir colonies. Cepyright 1954 by Southern Music Pub. Co.

DON GFORGE HICK ACQUAVIVA
Don't just stand over there; help me, help me.

I belong over there, closer to you. Don't just look at the moon; help me, help me.

If you don't kiss me soon, what will I do?

Darling, must we be so far apart? Just a step or two would rescue my

Don't just stand there and stare; help me, help me.

Now you know how I care, take me and give me your love.

A GOOD MAN IS HARD TO FIND

A good man is hard to find; You always get the other kind. Just when you think that he is your pal You look for him and find him fooling round some other gal.

Then you rave; you even crave To see him laying in his grave. So, if your man is nice, take my advice And hug him in the morning, kiss him ev'ry night,

Give him plenty lovin', treat him right, For a good man now-a-days is hard to

find.

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FATE

A STILLMAN ROBERT ALLEN

I took a road that led I knew not where

I saw you there and that was fate A dream I never dreamed I'd see come

Came into view and that was fate For it was fate that brought this sudden

glow, That tills my heart with song, And now, at last, I long to know; How many moons must shine above, How many dreams will have to wait Till fate bring me your love?
Copyright 1955 by Alamo Music Inc. International copyright secured. All rights reserved including the right of public performance for profit. Used by permission. **DUNGAREE DOLL**

BEN RALEIGH . SHERMAN EDWARDS Dungaree doll, dungaree doll, Paint your initials on my jeans, So ev'ryone in town will know we go

aroun' together, Together, together,

Dungaree doll, dungaree doll, Paste my picture on your sleeve,, So ev'ryone can see that you belong

to me,

Forever, forever, forever I want you to wear my orange sweater The beat up sweater with the high school letter,

Gonna make a chain of paper clips, And chain us together while I kiss your

You dungaree doll, dungaree doll, Promise me you never will fall for any other guy.

Tell me you are my dungaree, dungaree, dungaree,

Dungaree, dungaree, dungaree doll!
Copyright 1955 by Edward B. Marks Music Corp.

SECOND ENDING

EVAN HUNTER NORMAN MONATH

I hold you close and there's a moon A perfect setting a far away tune I'm lost in my dreams under stars above

And it seems this is love But once before I lost my heart To lips that whispered "We never will part"

And now I'm afraid when the stars descend

Dreams may fade love may end. Will a second ending break my heart again tonight?

Hold me, kiss me, take me Make me feel this love of ours is right! For when I know you're mine alone To hold forever as my very own As long as I live there'll be no pretending

No, my love oh, my love and I'll know

There'll never be a second ending! (C) Copyright 1955 by Walton Music Co. and Cromwell Music

> TAKE MY HAND (Show Me The Way)

AARON SCHROEDER CLAUDE DE METRIUS This is the first time I've been in love Don't know what to do don't know what to say

Please understand take my hand Show me the way!

I want to please you in ev'ry way Don't want to lose you want you to stay Please understand take my hand Show me the way!

I thrill to ev'ry kiss to ev'ry touch And just keep cryin' for more
With ev'ry kiss with ev'ry touch
I'm learnin' what my arms and lips are

I only ask you to meet me halfway And darlin', I'll do whatever you say Please understand take my hand Show me the way!

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Chicago publisher finds one of the commonest causes of broken romance can be your everyday conversation. Talk too little or too much, say the wrong thing at the wrong time, and you may find yourself

People know you by your words and, to help you paint the right word picture of yourself, this publisher has developed a simple and effective method of conversation technique that pays real dividends in roman-tic, social and business advancement.

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In practical, easy-to-follow steps, the method teaches you secrets of conversation to help you get acquainted, develop friend-

ships, and influence others.

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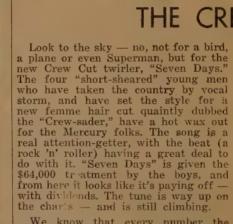
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We know that every number the Crew Cuts turn out invariably turns out to be a smash. We know the boys have added a great deal of polish and poise since "Sh-Boom" was booming around the nation. But, what about them personally? Here's the lowdown on four boys from Toronto, Canada, who made good.

The first shorn-haired fella to come into view is Ray Perkins. He's the lad who holds the low notes (sings bass) and has the responsibility for the group's wardrobe and quarters. His favorite diversion is sports cars, and they say he rarely misses a race in the sports car field — regardless of its sports car field - regardless of its origin.

The second charming guy to walk before our imaginary camera is Ray's brother, Johnnie Perkins. He's the "loot lad" and disperses all the "greens" as treasurer of the croonin' foursome.

The group teases this boy, who sings second tenor, about the fact that he still has his first paycheck. Don't laugh; it's true. When he was three laugh; it's true. When he was three-and-a-half years old, he sang with Russ Creightton's orchestra and amassed the astronomical sum of 50c. He still proudly displays that check on request. When the Crew Cuts' busy schedule permits, Johnnie follows his hobby, aeronautics — and some day he hopes to fly the group in their own plane.

The full, rich tenor voice in the aggregation belongs to one Pat Barrett, who, in addition to his vocal chores, handles the group's choreography. An athletic type, Pat was once more interested in sports than in singing. However, once you've heard his voice, you know he sure didn't miss his vecetion. know he sure didn't miss his vocation.

Last in the line-up — but far from being the least — is Rudi Maugeri. When it comes to the distinctive vocal styling of the Crew Cuts, Rudi can take many a bow, as his mind and hand produce the quartet's arrangements. In the singing department, he issues the pear-shaped baritone notes. Rudi and Pat Barrett share the honor of being co-authors of the big Crew Cut hit, "Crazy 'Bout You Baby."

That ends our pictorial coverage of

"Crazy Bout You Baby."

That ends our pictorial coverage of four great guys — Rudi, Pat, Johnnie and Ray. Put them all together — they spell "success" for the Crew Cuts, and if you guys and dolls want a little musical success for yourselves, just purchase your pitter platter of "Seven Days" — it's gone gang!



THE CREW CUTS

EVERYBODY'S GOT A HOME

65CAR HAMMERSTEIN 2nd RICHARD RODGERS
I rode by a house with the windows
lighted up

Lookin' brighter than a Christmas tree. And I said to myself as I rode by myself,

Ev'rybody's got a home but me.

I rode by a house where the moon was on the porch And a girl was on her feller's knee.

And I said to myself as I rode by myself,

Ev'rybody's got a home but me. I am free and I'm happy to be free, To be free in the way I want to be. But once in a while when the road is kinda dark

And the end is kinda hard to see, I look up and I cry to a cloud goin' by: "Won't there ever be a home for me, somewhere?

Ev'rybody's got a home but me."

I rode by a house where a poodle lay asleep

In the shadow of a walnut tree. And I said to myself as I rode by myself,

Ev'rybody's got a home but me.

I rode by a house where a pigeon had a roost

On the riggin' of a new T. V. And I said to myself as I rode by

Ev'rybody's got a home but me. I am free and I'm happy to be free, To be free in the way I want to be. But once in a while when I'm talkin' to myself

And there's no one there to disagree, I look up and I cry to the big empty sky:

"Won't there ever be a home for me, somewhere?

Ev'rybody's got a home but me." Copyright 1955 by Richard Rodgers and Oscar Hammer-stein 2nd. Williamson Music Inc. owner of publication and allied rights for all countries of the Western Hemisphere.

I'M A YOUNG COWBOY
As I walked out in the streets of Laredo

As I walked out in Laredo one day I spied a young cowboy all dressed in white linen

All dressed in white linen As cold as the clay

Beat the drums slowly Play the fife lowly Play the dead march As you carry me along Take me to the green valley There lay the sod o'er me Cause I'm a young cowboy I know I done wrong

*Let sixteen cowboys come carry my Let sixteen gamblers sing me a song Take me to the green valley There lay the sod o'er me For I'm a young cowboy I know I done wrong (C) Copyright 1955 by Northern Music Corp.

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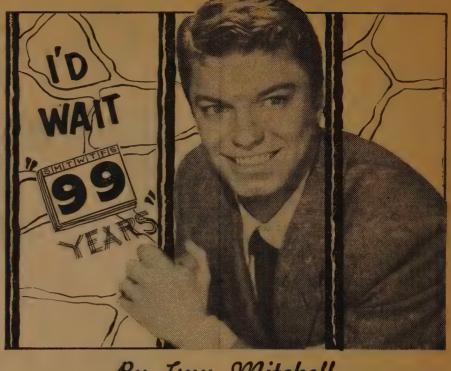
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By Guy Mitchell

Ninety-nine years is a long time to wait for one's true love, as the "hero" in my new Columbia release bemoans. in my new Columbia release bemoans. The title gives the tenure of our boy's jail sentence (99 years) brought about by the defense of his lady. He ends up stabbing his opponent in a bar; thus he wins the duel, the girl and ninetynine years to reflect on his rash actions. tions.

Most of us are more fortunate than this unlucky lad. We can usually land our choice for a marriage partner without ending up in the big house with little windows. Yet, some of the characteristics that "Joe Unlucky" shows are quite good. For instance, he was willing to face personal danger for his girl. He tells us that even though she must spend many a day without her "knight," he'll love her forever. He further states that the two of them will be together — in this world, or the next.

Such devotion is touching. However, one factor our jailbird overlooked was



Guy gazes at sheet music of a Scotch tune. Reason? He's headed for Scotland.

whether or not his girl was worth all the trouble. Obviously he thought so, but, if she were a "true-blue-Lon," she'd never have gone out to the "Golden Spoon" with another man while his back was turned. They say love is a completely emotional experience — but successful marriages have to be tempered with logic. You have to make sure that you're suited for each other, that you have the same interests and temperament. ests and temperament.

Of course, I realize it's easier to say than to do. When you meet someone, it takes a great deal of time (but not ninety-nine years) to discover what a potential mate is really like. Should you find out that the person isn't for you, end the romance quickly and quietly — it dosen't hurt so much that way.

So much for the soap opera routine. From now on we'll examine the rest of this novelty tune's lyrics to determine what lessons if any can be learned.

It seems our unhappy, unfortunate and unstable - hero, who'll probably never hear the "Unchained Melody," really has a long wait for love. Perhaps after 99 years of concentration he'll regret his hasty act. However, I can't help wondering what he'll do when he's released from prison and finds his sweetheart, a scant 89, at the "Tarnished Spoon" with her young lover of 75. I hope you never have to wait for love - but if you do, at least not 99 years.

(Ed's Note: Handsome Guy Mitchell has waxed the ballad "99 Years" and from all advanced sales reports, the time is beginning to sell a storm up and down both coasts. It has already established itself as a "best buy" in the central part of the states. Guy has



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(Love Is) THE TENDER TRAP

You see a pair of laughing eyes And suddenly you're sighing sighs, You're thinking nothing's wrong, You string along, boy, then snap! Those eyes, those sighs,
They're part of the tender trap!
You're hand in hand beneath the trees And soon there's music in the breeze, You're acting kind of smart, Until your heart just goes whap! Those trees, that breeze, They're part of the tender trap! Some starry night, When her kisses make you tingle, She'll hold you tight
And you'll hate yourself for being single. And all at once it seems so nice, The folks are throwing shoes and rice, You hurry to a spot, That's just a dot on the map! You wonder how it all came about, It's too late now, there's no getting out You fell in love. And love is the tender trap!
Copyright 1955 by Barton Music Corp.

LOVE, YOU FUNNY THING! ROY TURK FRED E. AHLERT Love, you funny thing! Look at what you did to me. Love, you funny thing! You haven't any sympathy. First you come and bring happiness into my heart,

Then, you funny thing, you go and tear it right apart.

My life was just a Heaven below, Someone made it seem that way, Then, for no reason she let me go, Do you call that fair play? I'm just wondering what the end is gonna be.

Love, you funny thing! Won't you bring her back to me? Copyright 1932 by Lee Feist, Inc.

THE THINGS THAT YOU

CAN'T SEE

SYLVIA DEE: SID LIPPMAN

Who can see the love that lies within a heart?

Who can look on hope or watch devotion start?

Darling, these will always be The things that you can't see

ho can ever know what lovers really feel?

How can you be sure that what they say is real?

You'll just have to trust in me And the things that you can't see Never, never doubt them You will always find The heart can see so many things To which the eyes are blind Please have faith in me and all I feel

for you Please believe my love is ever strong and true

Tho it must forever be Among the things that you can't see. Copyright 1955, 1956 by Shapiro, Bornstein & Co.





Bill Cullen

Hi Members:

The happiest of New Years to you. The coming year finds the National Radio Fan Club rolling in high gear, with new members flocking to get in on all the exciting events that are in the works. In the short space of six months, the club has tripled its membership and has introduced thousands of kids to some great new music and a host of personalities that make the headlines in the fabulous world of music.

* * *

What's ahead for the new year? Well, Producer Parker Gibbs and Chairman Bill Cullen have been putting in lots of time planning surprises that should be announced in the very near future. Lots of the members have written in their suggestions — which range from jazz portions to teen-age disc jockeys. Their suggestions are being acted upon, as are some exciting contests, so, all in all, you members and prospective members are in for surprise after surprise as 1956 unrolls the Friday-night proceedings of the NRFC.

Well, it looks like Rock and Roll music is beginning to make itself known on the show. Judging from the releases that the club members voted as the top tunes of the week, the "Rock and Rollers" are really going to town! Recently, Pat Boone was a winner, while Bill Haley's new platter of "See You Later, Alligator" also took top honors. In fact, on the Friday-night show that Bill took the honors, three out of the four contenders were Rock and Roll tunes. How long will it last? Well, Bill thinks it hasn't yet reached its peak, so it looks as though you'll be hearing a lot of the bouncy stuff for a good long time to come.

Miss Julie London, the sensational new songstress from the Liberty record label, made her first New York appearance, stopping off at the club to say hello to her fans. She is as charming as she is lovely and won over all the members in no time flat. Along with Julie, Richard Hayman also stopped in for a visit — and to make the night complete, all the Crew Cuts chimed in to tell the gang their plans for the future. With Richard Maltby and his nifty ork providing the dance music, the club meeting was tops.

You really can't go wrong with entertainment like this, and it looks like Friday night is a great night for kids of all ages — especially when the NRFC rolls out of your loudspeakers.

To join the NRFC please fill in the application and send to NRFC, Box 67, New York 13, N. Y. If possible enclose a small photo of yourself. Photos will not be returned.



Send to: NRFC, Box 67, New York 13, N. Y. Please register me in the National Radio Fan Club in the name of:
(Artist's Name)
My name is
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MATIONAL

Perry Como F. C.



PAUL PESICK, 426 Waverly, Detroit 38, Michigan, says he's about to start a fan club for Perry Como and would appreciate some info on how to start from the fan club president of an already organized club. So come on, gang, sit down and drop Paul a line 'cause he needs our help. O.K. Paul?

Gene Krúpa F. C.

"I'd like to join the NRFC in the name of the greatest, swingin'est drummer in the world, the one and only Gene Krupa, writes MICHAEL BELLINI, 66 Jersey Street, Waterbury, Conn. Mike, we're with you. Gene is being featured in the soon-to-be-released flick, "The Benny Goodman Stary" — and he really beats those skins.



Pat Boone F. C.



"I would feel highly honored if you would enroll me in the NATIONAL RADIO FAN CLUB, in the name of 'handsome dreamboy' Pat Boone, of Dot Records who is the greation." This fine note was sent us by MISS LYNN PRICE, of 98 Central Avenue, Wellsbore, Pennsylvania. Glad to have you with us, Lynn!

Julius LaRosa F. C.

MISS MARY LOU LIE-BERA, of 7312 idlewild Street, Pittsburgh 8, Pennsylvania, would also like to become a member of the NRFC. She chooses to join in the name of her favorite recording star, Julius LaRosa. Mary Lou, you can consider yourself a member in good standing



Frank Sinatra F. C.



CAROL ANN MARCHESKI, of 1842 West 5th Street, Arbor, New Jersey, wants to join the NRFC in the name of her favorite male vocalist, Frank Sinatra. Incidentally, Carol, Frankie is soon to be started in a great motion picture titled "The Man With The Golden Arm." As usual, he's real great!

Alan Dale F. C.

"Dear Mr. Cullen," writes MISS BARBARA BURKE, 400 Lawrence St., Apt. 4C, Flushing 54, New York, "I'd like to enroll in the NRFC in the name of Alan Dale. I should like to have new members in my club, so please, all you Alan Dale fans, write in for memberships. Thank you all so very much."



Teresa Brewer F. C.



ALMA THURMOND, Westport Station, Box 5912, Kansas City 11, Mo., writes, "I have started a fan club for Teresa Brewer, and I'd appreciate it tremendously if you would give it a plug in your NRFC department. We re quite thrilled about her club, as the national headquarters will be here in Kensas City."

Julius LaRosa F. C.

"Please register me in the NATIONAL RADIO FAN CLUB in the name of Julius LaRosa. Congratulations are in order on two scores for Julie — one, on his engagement to Miss Rosemary Meyer and two, his new recording contract with RCA Victor," says LUCY CARDONA, 496 Concord Avenue, Bronx 55, New York City.



Rusty Draper F. C.



The president of the Rusty Draper fon club in Lowell, Mass., namely CAROL ANN AYOTTE, of 71 'C' Street, reports that her fan club is going great guns. All the gang are quite proud of Rusty's new Mercury recording of "Are You Satisfied"—and well they might be; for the song is moving right up the hit charts.

Eddie Fisher F. C.

"It would give me great pleasure to become a member of the NRFC in Eddle Fisher's name; for he is my favorite singing star. His new recording of 'Dungaree Doll' is absolutely wonderful,' writes PAT BARCHI, who hails from 492 1st Street, Brooklyn 15, New York. By the way, Pat, Eddle's recording of the ''Doll'' ditty is a big hit.



Julius LaRosa F. C.



"I'd like to join the NRFC in Julius LaRosa's name. I think that his fidncee, Miss Rosemary Meyer, is a wonderful girl and will make Julie a fine wife. He really and truly deserves the best." This sweet letter was sent by MISS MAGDALENE KALUZA, R.D. #1, Bemus' Point, New York.

Eddie Fisher F. C.

"I am president of an Eddie Fisher Fan Club, and I would like to register my club in the NRFC. I always read your HII PARADER Magazine and I find it the most wonderful on the newsstands. I'm seeking new members for our club," says LYNDA SCHLOSBERG, 1721 Grand Avenue, Bronx 53, New York.



RADIO FAN CLUB

Frankie Laine F. C.



"I would like to become a full-fledged member of the NATIONAL RADIO FAN CLUB, registering myself in the name of Frankie Laine. In my opinion, Frankie is one of the most personable performers of the day. I hope you'll accept my registration." This note comes from BRENDA DORSIN, 22 Garland Street, Lynn, Mass.

Hilltoppers F. C.

MARJORIE MOZENA,
Bayard, lowa, writes,
"Since The Hilltoppers
are my favorite singing
group and the NATIONAL
RADIO FAN CLUB is my
choice for the best musical program yet, I'd
consider it a great honor
to become a member of
the club in the name of
The Hilltoppers."



Eddie Fisher F. C.



"Every Friday night I listen to the wonderful NRFC show. I would like to register my Eddie Fisher fan club with the NRFC. I now have over fifty members and wish to increase my membership for Eddie. I'll supply all needed info," says KAREN BAKER, 41 East 209th, Euclid 23, Ohio.

Pat Boone F. C.

"I would like to join the NRFC in the name of the one and only Pat Boone. He's just the 'very most' on his great 'Gee Whitakers' platter under the Dot banner. My name is AUDREY REGALIA and I live at 441 12th Avenue, in Wisconsin Rapids, Wisconsin."



Four Lads F. C.



"I am writing to join the NRFC on behalf of the Four Lads Fan Club, of which I am very proud to be president. I always purchase two copies of HIT PARADER, one to cut out pics that I save, so keep up the good work," says SNOOKY DANIELS, 6 Congress Street, Worcester, Mass.

R. Clooney F. C.

VERNIE LEE COGDILL, P.O. Box 2033, 100 Morgan Avenue, Greenwood, South Carolina, writes, "I would love to become amember of the NRFC in the name of Rosemary Clooney. Please keep up the all-around good work in your magazine as well as on radio — it's so great!"



Bill Haley F. C.



"I just thought I'd drop you a line to let you know just how much our Bill Haley fan clubbers enjoy your wonderful HIT PARADER Magazine. We especially go for your NRFC pages. Please enroll us in the club," writes REYNALD ROBERGE, 4090 Berri, Montreal, Quebec, Canada,

Georgie Shaw F. C.

rights of the result of the re



Billy Williams F. C.



"It would mean a great deal for me to be accepted as a member of the NRFC in the name of Billy Williams and his quartet. I sincerely think they are a remarkable vocal group and I enjoy their vocalizing immensely." This tribute comes from STU JACOBSON, 2431 W. King's Highway, San Antonio, Texas.

Eddie Fisher F. C.

"We Eddie Fisher fans, as well as all the fans of the artists, want to thank you for a job always well done. Would you please register my name in the NRFC in the name of Eddie Fisher? Thank you very much," says EVELYN HAHN, Box 68, Main Street, Spartansburgh, Pa.



Pat Boone F. C.



"It would give me the greatest pleasure in the world to join the NRFi in Pat Boone's name. Is sure would like to see as article on him in the HIT PARADER because he's just the greatest," says BARBARA HAAHR, 2432 Ridge Lane, New Brighton, Minnesota.

Roy Hamilton F. C.

MISS ROSLYN JACOV-SKY, 67-29 215th Street, Bayside 64, New Jersey, writes, "I'd like to join the NRFC in the name of Roy Hamilton. He is both a wonderful person and a truly vibrant singing star. His latest record is tops with me."



NBC

NATION FANCLUB NEWS



The McGuire Sisters tee off on a great new ballad via television show.



Lovely Miss Jaye P. Morgan, the RCA Victor thrush, cuts loose with her new song, "Not One Goodbye", for a capacity crowd at Detroit U's field house.



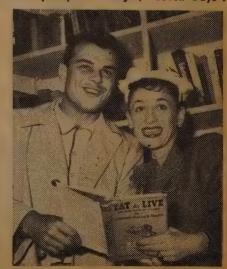
Liberace poses with two dolls in promotion for new flick, "Sincerely Yours".



The Crew Cuts are rockin' along with two red-hot sides on the Mercury stamp titled "That's Your Mistake" flipped with the uptempoed swinger, "Seven Days".



Hugo Winterhalter wields the baton while his great orchestra plays. Mr. Winterhalter is acclaimed by music critics as one of the top musical arrangers in America.



LaRosa and Gibbs believe the old adage:
"You've got to eat to live".

NOT ONE GOODBYE

REDD EVANS PHIL SPRINGER
Not one goodbye, from now until forever,

Not one goodbye, from now on we're together.

Though there be times when goodbyes seems ever so near,

At the thought of losing you dear I'm

So I promise you not one goodbye, We'll leave that word unspoken good reasons why,

For that's how hearts are broken, So hold me close and I swear until I

Not one, not one goodbye.
Copyright 1955 by Jofferson Music Co., Inc.

NEVER BEFORE, NEVER AGAIN

BOBBY WORTH ROBERT MELLIN STEVE KIRK Never before, never again has my heart

Ever felt a thrill like this. I never dreamed that it would be

someone like you, dear Who'd bring me close to heaven with

Here in the warmth of your caress my future holds

A world of happiness.

I've never wanted anyone as much as I want you,

Never before and never again.

THE LAST FRONTIER

The last frontier the last frontier Back when the law was the law of the open spaces,

The folks out there were fair and

They paid every debt by the sweat of their honest faces Snow, heat, little meat,

Famine almost near, And still they struggled on, Hiding every tear, Stout hearts played their parts

In that by-gone year! Back there at the last frontier, The last frontier the last frontier Copyright 1955 by Columbia Pictures Music Corp

I LOVE YOU TO THE POINT

OF NO RETURN
FRANK LOTYMAN IRA KOSLOFF
I looked in your eyes and reached for a star,

But darling, my heart went a little too

To the point of no return. When I held your hand, I thrilled much too much,

I swear I was carried away by your touch,

To the point of no return.

I could have turned back, resisted your

But now it's too late, I'm lost in your arms, So don't let me down, whatever you do,

But say you'll be mine, For you've made me love you

To the point of no return. Copyright 1956 by Woiss & Barry, Inc.

THE MAN WITH THE **GOLDEN ARM**

SAMMY CAHN JAMES VAN HEUSEN He makes his own dreams, his own paradise,

But paradise is just a false alarm; And no one's really sadder than the man with the golden arm.

He buys ev'ry thrill, and pays any price, And think's he's having fun and what's the harm?

He's following the devil's plan, The man with the golden arm.

What is that strange desire, that sets his soul a-fire?

The hopeless need for it, That makes him plead for it? The walls start closing in, The room begins to spin, There's no escape, and there's no friend

How did it start, and where will it end? The ending is clear, and not very nice, A nameless grave beside some prison farm;

There is no story sadder than The man with the golden arm! The man with the golden arm!

But there's a chance that he can shake the misery.

That's if he's strong enough, and fights it long enough.

The ones who do are rare. But with some hope and pray'r The nightmare's done, and so's the yen, You find the sun, you walk among men.

And gone are the dreams, the fool's paradise,,

The heaven that was just a false alarm; And no one's really gladder than The man with the golden arm! The man with the golden arm!
Copyright 1955 by Barton Music Corp.

SECRET DOORWAY

MACK DISCANT LEONARD ROSENMAN Life may often seem a sad and empty

A never ending thing like a winter with no spring,

Then love appears and all your fears take wing.

My heart was once a secret doorway To which no one could find the key My dreams were few and melancholy Only loneliness surrounded me Then you walked thru the secret

doorway And brought a new and hopeful song A song of ever lasting springtime And a love so kind and yet so strong. Your fingertips caressed my lips And lingered there awhile My weeping heart, long sleeping heart Woke up and soon began to smile At last you taught me the joy of loving And I surrendered so willingly The day you found my secret doorway You opened up my heart and set me free

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BE RUGGED! COMMAND RESPECT You can pack crashing power in your fists and build a body that men respect and women admire. You can win new popularity . . . and avoid the despair of being lonely and "second best"! CONDITIONING P



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KID GAVILAN

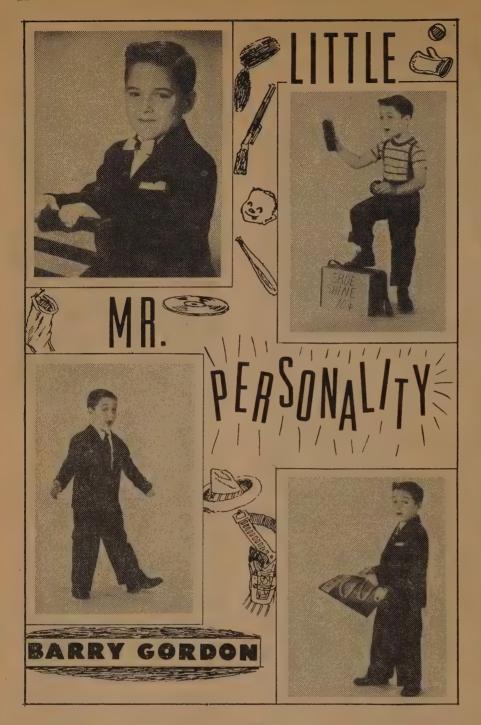
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MAIL COUPON Dopt. AF-26





Dave Garroway of television fame had Ii'l Mr. Barry Gordon on his program recently and introduced him to his cute chimp pal — Muggs.



Harry, Barry and Art Mooney all quite pleased with the smart "Nuttin'" disking.

Christmas of 1955 not only brought the world good cheer and lots of happiness — but it also proved to be the occasion for a new vocal discovery. You could say this fellow — Barry Gordon by name — is "new" in every sense of the word; for, you see, he's only six years old. That's right — we said six.

Barry made his musical debut by way of a neat X-Mas ditty labeled "Nuttin' For Christmas" under the MGM recording banner. In less than a week after the tune had been released, it was apparent it was headed for a berth in the "immortal" department as far as Christmas is concerned. "Nuttin'" is now rated up there with such "standards" as "Rudolph The Red-Nosed Reindeer," "White Christmas" and "Jingle Bells." Quite a feat for a six-year-old, eh?

We had the pleasure of meeting Barry awhile ago, and, after speaking to the youngster for just a bit, we tabbed him "Li'l Mr. Personality." Yes, this youngster is just the most alert, intelligent and personable six year old we've ever laid eyes on. And moreover, he really "wails a storm" — somewhat a la Johnnie Ray.

Art Mooney, the genial bandleader

he really "wails a storm" — somewhat a la Johnnie Ray.

Art Mooney, the genial bandleader who's made famous such tunes as "Mahzel," "I'm Looking Over A Four Leaf Clover," "Dog Face Soldier" plus many more — and who handled the background for Barry's "Nuttin'" disc — has this to say about the boy:

"It's amazing and somewhat unbelievable to see and hear a six year old with the showmanship and vocal abilities that Barry has."



Harry Meyerson, A&R head of MGM, and Barry in a pre-session confab.

SURE

MACK DISCANT JOSEPH MEYER
Love can be a funny proposition,
You never know which way to go. You just have to plan as best you can And trust that your heart will know.

Sure, I fell in love so blindly Sure, I burned my bridge behind me Sure, I took a chance as fools will do Friends had warned me you would wander

Still I let my heart grow fonder Till at last I asked myself How could they be so sure Your kisses were deceiving Then I found myself believing They were wrong and you were mine to stay

Now you're in my arms And I've no doubt this will endure I know because my heart is oh, so sure. Copyright 1956 by M. Witmark & Sons

THE FUNNY LITTLE THINGS WE USED TO DO

CIRINO COLARCRAI Baby, we can be apart

When I hear this beating in my heart. It tells me of you

And the funny little things we used to do.

by, how can I go on When your love for me is gone? It tells me of you

And the funny little things we used to

A lark in the park as I long for your

You went away leaving me oh like this, Baby, how can I go on

When your love for me is gone?

It tells me of you

And the funny little things we used to do.

Baby, how can I go on When your love for me is gone? It tells me of you And the funny little things we used to do.

Copyright 1955 by Regent Music Inc.

OLD DEVIL MOON E. Y HARBURG BURTON LANE I look at you and suddenly, Something in your eyes I see Soon begins bewitching me. It's that old devil moon that you stole from the skies.

It's that old devil moon in your eyes. You and your glance make this romance too hot to handle.

Stars in the night blazing their light

can't hold a candle

To your razzle dazzle. You've got me flyin' high and wide On a magic carpet ride full of butterflies inside.

Wanna cry, wanna croon, wanna laugh like a loon.

It's that old devil moon in your eyes, Just when I think I'm free as a dove Old devil moon deep in your eyes

blinds me with love.

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A DANGEROUS AGE

BEN RALEIGH SHERMAN EDWARDS
I'm at a dangerous age when love is

hard to resist. I'm at a dangerous age and I've just got

to be kissed. Oh, darling, hold me close; I'm

trembling inside,

For there's a longing in my heart that can't be denied.

I'm at a dangerous age when I could make a mistake.

They say a heart that is young can very easily break

So show me your love is real and Make me feel I'm right in the choice I've made.

Tho' I'm at a dangerous ago, I won't be afraid.

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LOVE PLAYS THE STRINGS OF MY BANJO

PAUL HERRICK EDWARD L ALPERSON, JR Love plays the strings of my banjo When I am dreamin' of you, Love plays the strings of my banjo And tells me my darlin' is true. Need your kiss, little sweetheart, When the day is done; Need your kiss, little sweetheart, Like the earth needs the sun. So when I strum on my banjo, The world is hummin' along; Love plays the strings of my banjo When I put my heart in my song.
Copyright 1955 by Leo Feist, Inc.

ANYWAY

EDDIE STUART You don't treat me right, Never hold me tight, But I still love you anyway. You don't take my hand, I don't understand. But I still love you anyway. How you hurt and deceive me, Please love me, or leave me, Does a heart that is true mean anything to you? Must you be so cruel? Maybe I'm a fool, A fool to want you anyway.
Copyright 1955 by Goday Music Corp.

PARTNERS FOR LIFE I'll make you happy my whole life thru' I'll spend each moment just loving you For you were sent to me and we were meant to be

Partners for life.

I need you darling here at my side There'll be no secrets for us to hide Whatever fate may bring we'll share in ev'rything

Partners for life.

Hand in hand together we'll walk down

the highway of love I'm so lucky to be your chosen one by the Lord above.

All that I want dear with all my heart Is that you'll tell me we'll never part We were created for heavenly mated for Partners for life. (C) Copyright 1955 by Wemar Music Coep.



LOOK AT THIS TERRIFIC LIST!

1-Julius LaRosa
2-Herb Jeffries
36-Al Martina
37-Dorothy
4-Taresa Brewer
5-Rosemary Clooney 38-Guy Mitchell
7-Kay Starr
4-Andrena
7-Berb Jeffries
8-Berb Jeffr

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PROGRAMMING

"In Indianapolis, lovers of real music "In Indianapolis, lovers of real music listen to Vic" That's what you hear from the many followers of "Vic's Music Shop," heard daily from 1:30-3:30 p.m. on WXLW, the music "powerhouse" of Indianapolis. Vic Knight, personable host of "Vic's Music Shop," brings to the mike 12 years background as a professional musician singer and emcee personality. Currently, Vic appears several nights weekly with his top-flight "Vic Knight Sextet," one of the leading combos in the area one of the leading combos in the area His duties are trumpet-man. vocalist and leader of this "swinging group." This gives him ample opportunities to judge the pulse of many music fans who follow his shows

Vic says, "My appearances, with the band at the popular Record Hops and



VIC KNIGHT WXLW — Indianapolis, Ind.

shows we do provide the greatest posshows we do provide the greatest possible aid in programming my shows. I watch their reaction to the current hit tunes. It's always a necossity for our group to play a great deal of sweet and solid danceable type music for the oldtimers as well as the youngsters who want to dance. This, plus tune-rating info from trade papers and tremendous artist info from HIT PARADER Magazine, provide a wealth of ADER Magazine, provide a wealth of insight into today's music biz

"I try to maintain a balance between "I try to maintain a balance between fine, melodic popular music (more and more of them these days) with the great old standards of other years, plus a sprinkling of those good light sounds by smaller groups to provide frosting for the whole package.

"A big bouquet of thanks to HIT PARADER Magazine for bringing thoughts from record-spinning men to its readers and for the tremendous and always able service to this great business of ours! You're tops on my parade!"

ABOUT THE DISC JOCKEY

We next went to one of the many Middletowns in the good old U. S. A.— this one, Middletown, New York, where Station WALL is located, and where the "Joe Ryan Show" is heard daily from 1:07 till 4:00 p.m. Joe's show consists of a liberal mixture of new and old records, plus some right smart info on the top disc stars.

Joe's been in the radio field now for six years, all at Station WALL. He took over the afternoon disc jockey show approximately five years ago. The top local supermarket took over a half-hour of the program, 6-days-aweek, just about three years ago; and since then many more new sponsors have been jumping on ever since. Joe's so busy he doesn't get a chance to write to all his many friends in the



JOE RYAN WALL - Middletown, N. Y.

music biz. Nevertheless you can be sure he writes to as many friends and fans as time permits. Joe definitely has the respect of all who know him.

Mr. Ryan offers congratulations to Decca, Columbia and London Records for their excellent albums this year. They've been featured quite often on his smooth show.

Motto of the "Joe Ryan Show" is:
"Don't play best sellers, play the best records." So, you'll find unknowns as well as stars sprinkled liberally thru the three-hour program. Joe minimizes the amount of Rhythm and Blues. sticking to happy, not loud-type, rec-

And you teen music fans would be amazed to find out just how many folks don't care for an over-abundance of Rock 'n' Roll or jazz or jump tunes. Many music fans go wild about the big, sweet and moving ballads of yesterday and Joe, realizing this, tries to please all his fans — with a sprinkling of good music chosen with good taste.

PLATTER PATTER

PROGRAMMING A D. J. SHOW

Henry Cooke carries on WMAQ's twenty-year tradition of broadcasting fine music at 7:00 a.m. over this popular Chicago station. The program originated in 1935 with "Uncle" Normie Ross as disc jockey. In addition to music by such "greats" as Bach, Beethoven and Brahms, Cooke gives frequent time and temperature checks plus his own "Hoosier-style" comments on the music or any subject that takes

Henry started his radio career in 1938 with a Terre Haute, Indiana, station. He joined the staff of WMAQ in 1940 as an announcer, sports reporter and disc jockey, and when Ross died in 1953, Cooke took over all of his



HENRY COOKE WMAQ - Chicago, III.

early-morning shows. He is now on the air almost three hours daily on

Henry Cooke's years of broadcasting in the Chicago area have made his name and voice familiar to hundreds of thousands of radio listeners. And the audience for his near early-morning show continues to grow, as more and more of these listeners discover him in his new time period.

Modern music is featured, both vocal and instrumental, but not necessarily currently popular tunes. Henry relies more on those songs and artists who have maintained their popularity through the years. The live music is provided by the Art Van Damme Quintet. There are frequent time and temperature checks and the latest livestock and grain market quotations. Henry discourses, in his warm Hoosier style, on anything he thinks might interest or amuse his audience.

Bill Lamb, D.J. of Radio Station WBBC, Flint, Michigan, was born in Portsmouth, Ohio. He came to Flint at the age of two; therefore he considers himself a native.

His first big break was with a local radio station. Bill says, "They hired me to get rid of me because I was me to get rid of me because I was either perpetually camped on their door steps or I had my nose pressed against their studio windows." We guess his camping on their door steps and his nose against their studio windows has paid off in big dividends. Now, in the past eight years, he has skyrocketed in popularity. His show has a rating far beyond that of any of his competitors.



BILL LAMB WBBC - Flint, Mich.

Bill's program "Jam For Breakfast," originates from street curbs, store windows, the Empire State Building, Niagara Falls, Virginia Skyline Caverns and even from Helicopters and Blimps. He now broadcasts his live shows from his own studio in his home, which is fully equipped with his huge record collection. He is one of the few disc jockeys in the nation believed to be broadcasting from his own home.

broadcasting from his own home.

Mr. Lamb spends countless hours working with the young folks, helping them with their problems and promoting local talent to national prominence. Bill is the originator of the "Disc Jockey Dances," which are featured in every community all over the country. He now entertains the teenagers with these dances two or three times a week. He often MC's for shows and banquets and still finds time to turn out the best record show in Flint. Nearly every "name" artist has guested on his show. Besides all this, Bill is also the owner of the largest record store in Central Michigan.

Bill is married to the former "Norma"

Bill is married to the former "Norma Swartz," and they have a son Billy, 16 months old. His hobbies are home movies and electronics.



Look smart and stylish in these amazingly low priced glamorous dresses that have been carefully cleaned and pressed—in good condition for all occasions! A sensational assortment of gorgeous one and two-piece modern styles in stun-ning colors and in a variety of luxurious fabrics silks, gabardines, cottons, woolens, etc. Expensive dresses—original value up to \$50!

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THE **CADILLACS**

The five guys pictured above are riding high, wide and handsome with a brand new tune labeled "Speedoo" as their chariot. Their name? Why, the Cadillacs, natch!

their chariot. Their name? Why, the Cadillacs, natch!

Of course, their speed in getting a hit was not the only reason why they decided to call themselves the Cadillacs. Charles Brooks, speaking for the group, was very frank about it. Said he, "We wanted to please the girls What do girls like? was a question we asked ourselves all the time We even ran some polls on our own, each of us talking to the lovelies we knew After awhile it became pretty certain that one of the things they really dug was a cat with a fine set of wheels to ride 'em around. For the ladies, then, we decided to call ourselves Cadillacs."

It's not surprising that these New York guys spent so much time and thought on deciding just what to call themselves. Every step of their careers has been just as well planned. They got together originally while fellow members of the glee club at Public School #139 a couple of years ago. They blended ideas, as well as notes, when interest got hot in their brand of music-making.

Then they went to the femous of music-making.

Then they went to the famous Charlie Atkins (who was once part of the internationally famous dance team of "Coles and Atkins") for dancing lessons. "Our act was really going to be an act," they said. Every number they do is produced with fancy choregraphy and elegant orchestrations. ography and elegant orchestrations.

The girls like this sort of thing, too," Brooks said. "They don't like guys who are not dressed the sharpest, they don't like sloppy arrangements and they have real appreciation for good performances."

performances."

The Cadillacs were born as a group because of their mutual admiration for the Orioles. This group set a pretty high standard to follow on record and as in-person performers. The Caddies had a style of their own, but they did want to emulate their idols to the extent of their classy looks and performance — and they've done it.

With "Speedoo" they've got their biggest hit to date, although they had already hit the record charts with "No Chance." "Sympathy" and "Let Me Explain" with a solid impact. Radiating confidence, the boys say, "We're young yet — we're going to have lots more hits."

yet — hits."

No one doubts it either. The Cadillac is described by many as "the standard of the world" in automobiles. With the kind of effort and interest the group that bears the same name is dedicating to its activities, this title is ming to many them tool. going to mean them, too!

The fellows who carry this name are known in real life as Earl Wade, Earl Carroll, Charles Brooks, LaVerne Drake and Bobby Phillips. Serious though they may be about their singing stints, they are a happy-go-lucky, devil-may-care bunch of guys away from work from work.

MY BABY'S GOT SUCH LOVIN' WAYS

MAL DAVID LEON CARR

She ought ta get a loving cup For just the way she cuddles up My baby's got such lovin' ways. I don't keep changing romances (She's got such lovin' ways she's got such squeezin' ways)

I don't change partners at dances (She's got such kissin' ways she's got such teasin' ways)

It's not that I don't get chances

But my oh baby, ah baby, ooh baby,

My baby's got such lovin' ways.

She ought ta get a great big prize For all those honeysuckle sighs My baby's got such lovin' ways. Come rain or shine we got dating (She's got such lovin' ways she's got such squeezin' ways)

She's always late, I'm kept waiting (She's got such kissin' ways she's got such teasin' ways)

I know it's so aggravating

She ought ta get her name in lights For just the way her kiss delights My baby's got such lovin' ways. I took her home to my mother (She's got such lovin' ways she's got such squeezin' ways)

They didn't care for each other (She's got such kissin' ways she's got such teasin' ways) And I'm not wild for her brother

Copyright 1955 by George Pincus Music Corp.

THE IRON HORSE

ARTHUR KORB RALPH SPURLIN MILT YAKUS Heard a rumblin' sound a-drawin' near On the open range of the long-horn steer.

Then a mighty roar like a great stampede,

As out of the East rode a big black

Iron horse, thund'rin' down the open plain.

Iron horse, breathin' fire and a-spittin' flame.

Blazin' atrail of dust and steam; A-wailin' like the devil's scream. Wildest critter I ever seen. Iron horse!

In a great corral this bronc was broke. He bucked and reared in a cloud of

A hundred men couldn't hold him back, As he bolted down the cold steel track.

Over hill and plain, thru desert sand, The Great Divide, and the Rio Grande. On, thru days and nights, ahead Goes the mighty iron thoroughbred.

Run the legs off any horse in the West. He broke the heart of the Pony Express. The day of the stagecoach now is gone, But the horse of iron will thunder on. Copyright 1955 by George Pincus Music Corp.

THE SECOND GREATEST SEX

You're just the second greatest sex, The second greatest sex, the lesser! Men are the second greatest sex, 'Cause we're the greatest sex, professor! Men like to fight, they fight for the right

And they always win the tussles. But when you're aglow and we tell you "no!"

What good are muscles! You girls are just an alsoran, You're just not like a man, oh, no, sir! You should be mighty glad of this 'Cause think what you would miss when we come closer!

We wear the pants

You don't have a chance when we want to run the show!

You're the second, we're the first! We're the best and you're the worst!

You're the second greatest sex I know! I will feel my lovin' temp'rature climb! It feels great to be next to the second greatest sex ev'rytime!

No queen can ever top an ace, You're down in second place eureka! Taming a man's a simple chore in

Yokahama or Topeka! Since time began you've begged ev'ry man to

Please take you to the chapel. Bless mother Eve, she made Adam grieve

With just an apple! There's nothing stronger than a man, No woman ever can enslave us! We giris can make you bite the dust By emphasizing just what Nature gave

We make the rules

But we have the tools to make all the rules sublime!

Still when all the lights are low And I hold you tight, I know Copyright 1955 by Northern Music Corp.

I'LL NEVER KNOW

ROY JORDAN ULPIO MINUCCI

I'll never know why sunbeams are

I can't explain the rainbow and the storm;

Don't ask me why my love is so strong, I'll never know.

I'll never know what mountains are for, I'll never know what makes the ocean roar;

I only know it's you I adore That's all I know.

I can't be sure that the world or the stars in the sky will endure;

But that can't worry me.

For I am sure that our love is a flame That will burn and endure throughout all eternity.

I'll never know why trees grow so tall, I'll never know why autumn leaves must fall;

I only know I love you, that's all. But that one thing I know! Copyright 1955 by Montauk Music, Inc. Sole salling agent, Larry Spier, Inc.

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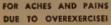
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THE CHICKEN AND THE HAWK

JERRY'LIEBER MIKE STOLLER

Well, a curly headed chicken fell in love with a chicken hawk

A curly headed chicken fell in love with a chicken hawk

She fell head over heels for that hawk's sweet talk.

She said:

"Take me up, Hawky, take me up in the sky

he said. Take me up, Hawky, take me up in the sky'

'I'm just a little bitty chicken and I don't know how to fly.

He said, "Up, up and away We're going to fly all day Up, up and away We're going to fly all day Up, up, up, up and away!

They met a bald headed eagle, flying up there in the blue

Met a bald headed eagle flying up there in the blue

The eagle told the hawk, "I'm going to steal that chicken from you'

Well, the hawk started flying like a P-eighty sabre jet

Well, the hawk started flying like a P-eighty sabre jet

He said, "Cool down, chicken, the eagle ain't got us yet"

Well, she asked him for the sun, Then she asked him for the moon Well, she asked him for the sun, Then she asked him for the moon He said, "Cool down, baby, We're going to be there soon" Copyright 1955 by Tiger Music Inc.

JUST A GIGOLO

irving caesar Leonello casucci
'Twas in a Paris cafe' that first I found him.

He was a Frenchman, a hero of the war, But war was over, and here's how peace had crushed him,

A few cheap medals to wear, and nothing more.

Now ev'ry night in this same cafe' you'll find him,

And as he strolls by the ladies hear him

"If you admire me, please hire me, A gigolo who knew a better day'

Just a gigolo, ev'rywhere I go, People know the part I'm playing, Paid for ev'ry dance, selling each romance.

Ev'ry night some heart betraying, There will come a day, youth will pass

Then, what will they say about me, When the end comes I know they'll

. say "just a gigolo," As life goes on without me. Copyright 1929 by Wiener Boheme Verlag, Vienno. Copyright 1930 by DeSylva, Brown & Henderson Inc. ARE YOU SATISFIED?

SHEE WOOLEY HOMER ESCAMILLA

Are you satisfied really satisfied,

With the new love that came your way? Are you satisfied? Are you satisfied really satisfied, With the love that he gave you today? Are you satisfied? Do you thrill to his kiss, As you once did to mine? Is there a chance that you'll regret it, And want me back sometime: Are you satisfied, really satisfied; If you are, then I'll be on my way. Copyright 1955 by Cordial Music. Sole selling agent, Weiss & Barry, Inc.

POOR ME

ANTOINE DOMINO DAVE BARTHOLOMEW Woke up this morning, feeling low, Where my loved one used to live, She ain't there no more poor me

Why such bad luck falls on me, poor

I'm livin' in misery What I'm gonna do is hard to tell I'm not gonna kill myself Though I might as well poor me Why such bad luck falls on me, poor me,

I'm livin' in misery

All I do all day long Fall down on my knees and pray She'll come back home poor me copyright 1955 by Commodore Music Corp.

SAY YOU CARE

D. RICHARDS

Say that you care, say you love me. Say you won't stop thinking of me. Say that you love me the same sweet

Through all the ages till we're old and gray.

How can I make you surrender? Show me the way to your heart.

Only say that you care and you'll answer my pray'r.

Say you care, oh my love, say you care. Copyright 1955 by Sheridan Music Corp. Sole selling agent, Robert Mellin Inc.

LET IT RING

JOAN EDWARDS LYN DUDDY Baby your eyes have that look, So baby I'll put down my book And maybe we won't be disturbed by a thing Let it ring let it ring let it ring Baby I've got you alone And baby I'm not made of stone And maybe we won't be disturbed by a thing Let it ring let it ring let it ring Doesn't matter who's on the line

When your lips are so close to mine Don't let anybody intrude On this mood we're incommunicado Baby if someone should call Ignore it do nothing at all Just kiss me who knows what this

moment may bring Just let it ring let it ring let it ring Copyright 1955 by Artists Music, Inc.



SHANNON BOLIN

If you're a steady reader of HIT PARADER, you probably are well familiar with the "blood, sweat and tears" that go into the making of a long-play album of tunes. These include the initial choice of songs, the orchestrations and arrangements, the long rehearsals into the early-morning hours, the recorded re-takes, the preplanning for publicity and promotion purposes.

But even with all the work, put a well-known artist like Sinatra, Doris Day, Jackie Gleason or Peggy King on the label and back it up promotionwise by one of "Diskdom's Big Four"— Decca, Capitol, Columbia or Victor— and the record, if it has any degree of listening worth to it, is pretty sure of making a mark in the sales departof making a mark in the sales depart-

But what about the newcomer? What happens with the guy or gal who is making a record or an album for the first time — someone whose name is not familiar to America's teenagers? How does the new artist approach that unpredictable hurdle—the recordbuying public? And, if the new artist is on a smaller label, too, what problems must be overcome?

Let's take an example: Vanguard Records, a small label which has specialized in classical records and has recently entered the "pop" album field. One of the first vocal artists they have contracted is a girl named Shannon Bolin, who is making quite a name for herself playing "Meg," wife of the baseball hero in the Broadway hit, "Damn Yankees." Shannon has a unique quality in her voice — a sort of Midwestern flavor that adds tonal charms to whatever she sings.

Shannon, Milton Kaye (her musical director) and Vanguard all realized that the name "Shannon Bolin" alone would not sell records. Why? Because she had never made a record before. The solution — the thing to do so the public would take note of her, therefore, would be to give the public some-

thing different, something not offered in the average album.

in the average album.

After many weeks of discussion, it was decided that the album would be called "Rare Wine" and that the "angle" for the album would be "offbeat" songs — so-called "long-lost" tunes by well-known composers like Gershwin, Kern, Loesser, etc. It actually took over six months of going through thousands of songs before the necessary twelve were decided upon. In addition to Gershwin's seldomheard "Somebody From Somewhere" and Rodgers-Hammerstein's "Loneliness Of Evening" (a song that never made "South Pacific"), they included: "He Was Too Good For Me," "Yellow Flower," "The Party's Over Now," "Just Like A Man," "My Time Of Day," "One More Spring," "I Got Love," "Winter Of My Discontent," "My Love Is A Wanderer" and "I Know Where I m Going."

With the songs picked, the arrangements made and the record cut, the next hurdle was getting it promoted and publicized. Five percent of the thousands of albums Vanguard cut in the "first edition" went to record reviewers and disc jockeys all over the United States. Shannon made many personal appearances on radio and TV—on Steve Allen's show, Mitch Miller's show and others—to plur the album. show and others - to plug the album.

Shannon Bolin may still not be the most familiar name of the new recording artists, but through her unusual approach to her album, "Rare Wine," and the recognition she is receiving from critics and record-buyers alike who go for the "unusual" and different, it shouldn't be long before her name is on the lips of "pop" record fans everywhere. fans everywhere.

Now, Shannon is asking all you guys and gals for some help. If you've heard her album, she'd appreciate any and all remarks you may have to offer. Put them on a card or in a letter and send it to Shannon Bolin, c/o HIT PARADER, Derby, Conn. Go to it, folks.





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I'M GONNA LAUGH YOU OUT OF MY LIFE

cy coleman Joseph allen mccarthy
I'm gonna laugh you right out of my
life

Laugh and forget this affair.
Guess I was foolish to care
So I'm gonna dance you right out of my
dreams

Try to be carefree and gay
I guess I'll learn to play the part
'Cause when our friends begin that
heartless rumor,

I know I'll really need my sense of humor;

I'm gonna laugh you right out of my life,

Make it a beautiful joke,

No one will know you broke my heart But if I find you and I really meant that last goodbye

Then I'm gonna laugh so hard I'll cry. Copyright 1955 by lefferson Music Co., Inc.

I'D GO ALL THE WAY 'ROUND THE WORLD

JACK MESKILL LARRY STOCK
I wouldn't go half way down the
street

For all o' the girls that I could meet, But I'd go all the way 'round the world to be with you.

I wouldn't take one step in the park
For all o' the girls there in the dark.
But I'd go all the way 'round the world
to be with you.

A girl could be right close to me I wouldn't care.

But I'd go in the lion's den (00-00) If you were there.

I wouldn't reach out an inch or more For all o' the girls I kissed before, But I'd go all the way 'round the world, Yes all the way 'round the world All the way 'round the world to be with

you.
Copyright 1956 by United Music Corp.

TEENAGE MEETING

(Gonna Rock It Up Right)
JULIUS DIXON OLLIE JONES ALAN FREED
Put out the cat lock the door
There's a teenage meeting at the candy
store

Gonna rock it up right tonight Gonna rock it up right tonight Gonna ramble, gonna scramble, Gonna dance to my heart's delight!

Here comes Lilly poppin' bubble gum Look at Rosie havin' loads of fun Hotdogs crackin' with soda pop Jukebox screamin' 'bout to blow his top.

Out of my way here I go
To the teenage meeting at the candy
store

Smilin' faces beamin' everywhere
Jack and Mary dancin' on the chair
When the meeting really starts to rock
Old man Thornton's pointin' at the
clock

Crewcut Willie brought pigtail Ann Hey hot dilly but I've got Jan

Meeting to order call the roll. Everybody's present, let's rock 'n' roll.

Who rung the bell what a gas Look again mister, your clock is fast.

Gotta get going can't be late, Gotta sweet little cutie that just won't wait.

(C) Copyright 1955 by Wemar Music Corp.

TAKE ME BACK TO TOYLAND

RAL MANN BERNIE LOWE
Please take me back to toyland,
Ev'ryone's happy there.
It's more than a girl and boy land,
Where dreams, just like toys, can be
shared.

If you believe in toyland, Believe in things that you cannot see; All the world would become a joyland, Whata wonderful world this would be! Copyright (c) 1955 by Harvard Music Inc. Sole selling agent, Ivan Mogull Music Corp.

I LOVE A MYSTERY

NORMAN GIMBEL PHILIP SPRINGER
You won't tell me what your name is
You won't tell me what your game is
But I love a mystery
And so I'll stick around!
You won't tell me what you're thinking
If I'm sailing smooth or sinking
But I love a mystery
So I won't make a sound.
I'll wait and watch and listen for any

I'll wait and watch and listen for any kind of clue

That leads to the conclusion
As clues can often do
That you love me as much as I love

you!

If I've thrilled your heart, admit it!

Don't act like the butler did it!

Yes, I love a mystery

The mystery is you!

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COME ON, COME IN

KAY TWOMEY FRED WISE AL FRISCH Come on, come in, it's not so late, Come on, come in, cooperate. If you will only stay a little while with

I'll show you why they say that two is company!

Come on, come in, don't leave me yet, Come on, let's share a cigarette. Why end an evening, when it's ready

to begin?

Come on, come on, come in!
Copyright 1955 by Planetary Music Publ. Corp.

THE LAST WORD IN LOVE

I don't have a limousine but the sky is mine above

And a happy happy happy boy am I

I've got the last word in love

I don't have a single suit that fits me like a glove

But a happy happy happy boy am I

I've got the last word in love

You can have your caviar your pedigree your private bar

Your butler and your champagne in the cellar

You can have your chauffer I don't go for lots of dough for I'm a very very lucky fellow

I don't have a swimming pool but the stars are mine above

Happy happy happy happy boy am I, I've got the last word in love Copyright 1955 by Rendy-Smith Music Corp.





Send 25¢ to

MEMORIES OF YOU

ANDY RAZAF EURIE BLAKE

Waking skies at sunrise ev'ry sunset,

Seems to be bringing me memories of

Here and there, ev'rywhere, Scenes that we once knew

And they all just recall memories or you

How I wish I could forget those happy yesteryears

That have left a rosary of tears Your face beams in my dreams, Spite of all I do

Ev'rything seems to bring memories of you. Copyright 1930, 1954 by Shapiro, Bernstein & Co. Inc.

LOVE'S LITTLE ISLAND

BOB MERRILL

Oh I am a cast-away of love's little island

My ship was wrecked as you may suspect by faithless love

And now you sailed past my way on love's little island

Please rescue me I want to be safe in vour arms.

My heart is torn I must confess By hurricanes of loneliness with no one I could love

The moon burned out above So come kiss the cast-away of love's little island

Help me find my way I want to stay safe in your arms. Copyright (C) 1955 by Artists Music, Inc.

RING ON LITTLE BELL

NICO CARSTENS ANTON DEWAAL

Whenever you are near, It seems that I can hear The strangest little bell ringing, tingting-a-ling,

Each time I touch your lips with trembling finger tips

That magic little bell starts to ring. Ring on little bell, it's a sweet story to tell,

Night and day, little bell, I will be under your spell.

I press you close to me, then very suddenly

I hear that little bell saying we'll never

I look at you and know that ev'rywhere I go

I'll hear that little bell in my heart. Copyright 1955 by Beechwood Music Corp.

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IN MY DIARY

MICHAEL A. GRAHAM

In my diary, a lot of things I'm goin' write,

Write about the moon and the lonely night.

And my diary will tell all about you, Tell of all your charms and the things yoù do.

Diaries are made of things you do, And all the people we met; But my diary's about you, And I don't want to forget. In my diary I'll write as plain as I can, Paint a picture with words. So the world can understand. Copyright 1955 by Arc Music Corp.

CALICO CATHY

BEASLEY SMITH BILLY VAUGHN Here in a tavern in ole Santa Fe Burdened with sorrow and pity Thinkin' of someone I left far away To find a new life in the city Calico Cathy I love only you I was foolish to let glamor blind me Calico Cathy whatever you do Give me back the love I left behind

I'm tired of women with diamonds and

I'm tired of satin and laces So sick of lookin' at store bought curls And make up all over their faces.

I never dream'd dear that one cloudy day

I'd rue the life that I'm livin' You'll bring the sunshine the moment you say

My dearest one all is forgiven. Copyright 1955 by Randy-Smith Music Corp.

ROCK 'N' ROLL CALL

JACK HAMMER RUDOLPH TOOMES

Joe, Jack, Cindy Lou, rock 'n' roll is callin' you,

Tom, Dick, Jerrý, too, rock for me, I'll rock for you.

Answer when the roll's called, Rock-a when the roll's called, Ev'rybody, one and all, Rock 'n' roll and have a ball.

A. B. C. and D. roll on down from A. to Z.

One plus one is two, rock 'n' roll is

callin' you.

Jane! (here!) john! (here!) Polly, too!

Rock 'n' roll and have a ball. If I haven't called your name You're invited just the same.

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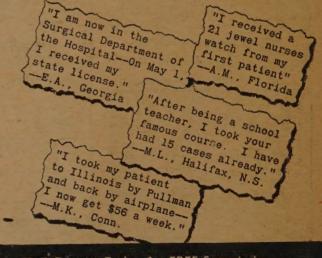
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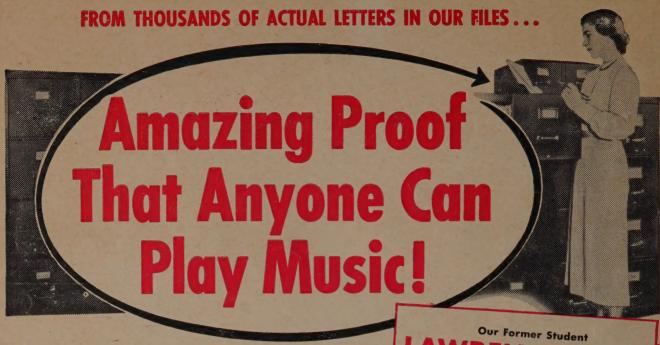
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